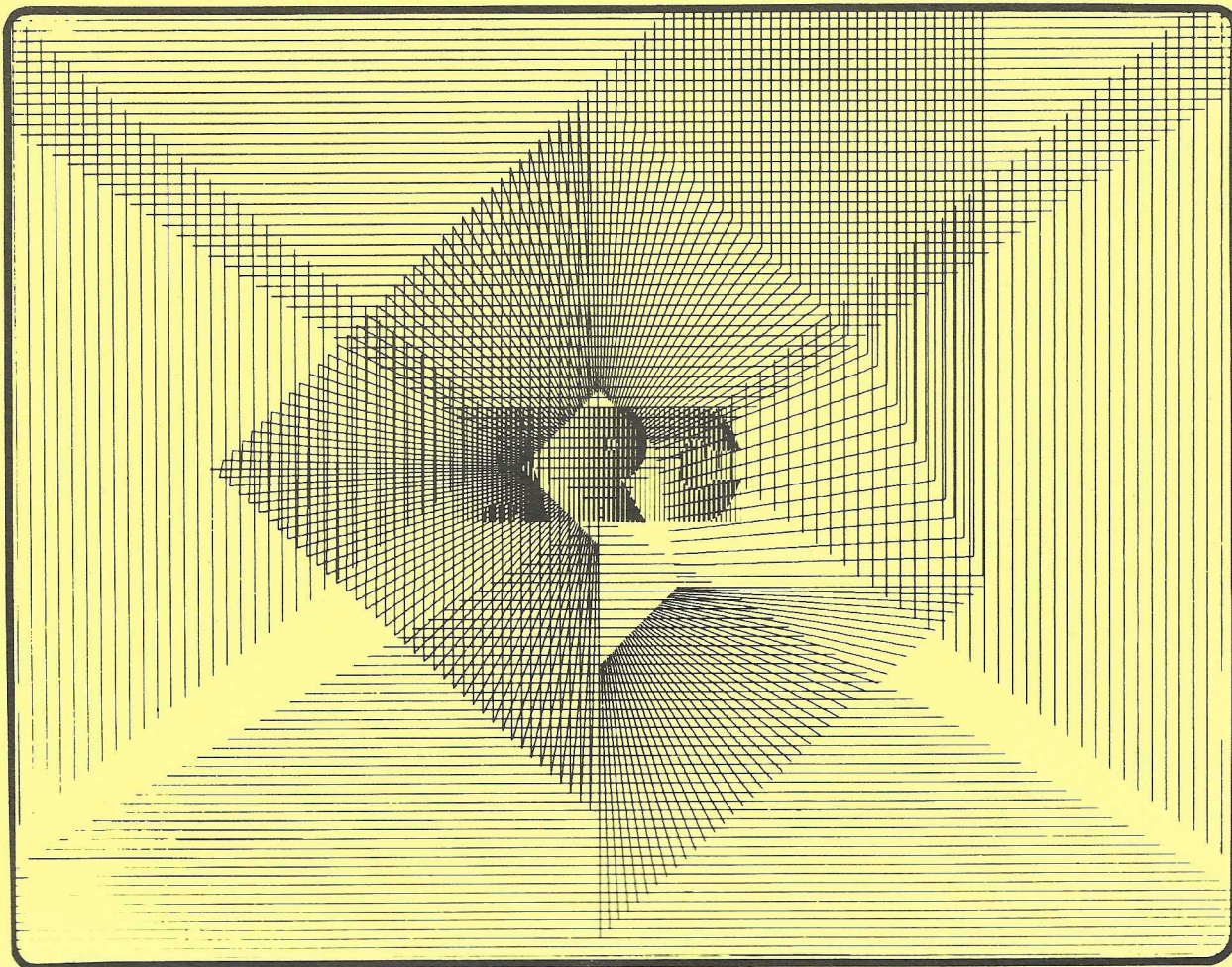


A.R.C.

THE AESTHETIC RESEARCH CENTRE



*A.R.C.
Publications,
P.O. Box 3044,
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ABOUT A.R.C.'S BOOKS AND RECORDS:

A.R.C. PUBLICATIONS is a unique Publishing House. A.R.C. specializes in presenting you with the latest, most exciting advances in the arts and their related disciplines including education, scientific research, aesthetics, and perceptual development.

This is accomplished through the on going publication of a diverse range of emphatically practical and useful books and records issued in exclusive limited editions using the highest state-of-the-art engineering and manufacturing standards available.

All A.R.C. books and records are sold primarily by mail order only. This economical distribution system allows A.R.C. to produce books and records with a superior quality and design at substantial savings to you.

ABOUT A.R.C.

A.R.C. was first described in an article written by John Grayson in 1970 titled: **Proposed: The Aesthetic Research Centre of Canada—A Centre Devoted to the Study and Reification of the Visual and Aural Senses in Aesthetics.** The spirit of this concept developed into a functional form in 1971 when a Research Program was set up at the Cowichan Centre for Gestalt Learning on Vancouver Island.

Since then numerous research projects in the arts, in perceptual processes, and in other fields, were carried out; numerous workshops and seminars for various professional groups, students, and children presented; and international lecture tours conducted. The Cowichan Centre transformed to become the Aesthetic Research Centre of Canada. It is registered in British Columbia as a non-profit, educational and research Arts Organization. It is also recognized as a non-profit, charitable organization by the National Revenue Department, Ottawa.

LOCAL RESEARCH PROJECTS

In 1974 A.R.C. expanded and established a Laboratory of Experimental Aesthetics in Toronto. This Laboratory, under the direction of David Rosenboom, has been amassing a large body of knowledge in the techniques of neurological referencing types of aesthetic experience, biofeedback, the development of the potential for daily conscious awareness and control of a large range of aspects of one's own neurophysiological functioning, (especially with respect to art), the relationship of these data to personal experiences, (especially those that involve practice), and the development of artistic expressions related to these experiences.

A series of "local research projects" will be conducted by A.R.C. throughout North America in 1976 with the assistance of the Canada Council, applying the work of the Laboratory of Experimental Aesthetics in the service of the people.

In brief, some aims of these "local research projects" would be: 1) the development of techniques for gaining personal knowledge, (the portable technology is merely an aid for getting started), 2) the development of externally directed expressions related to the personal experience which can form bases for shared experience, 3) the development of techniques for teaching or providing the benefit of personal and interpersonal knowledge gained by those in the group, who will have had the benefit of the technology involved, to others in situations which **do not** depend on, but include an understanding of the technology used, and 4) the development of techniques for extending the benefits of the groups' experience into the community, (as defined by each individual group member). It will be necessary for those involved to participate in regular, serious practice and to devote a large amount of time during the development sessions if the techniques and procedures are to be of value and be effective.

Those interested in these group projects may write to: A.R.C., Toronto Branch, P.O. Box 541, Maple, Ontario, L0J 1E0, Canada.

IF YOU WISH TO BE INFORMED OF THE SPECIFIC RELEASE DATE AND THE SPECIAL PRE-PUBLICATION PRICE OF ANY OF THE FOREGOING, WRITE A.R.C. PUBLICATIONS IN VANCOUVER.

SOUTH INDIAN – MRDANGAM

Acknowledged as one of the foremost rhythmic virtuosi in India, Prof. Sankaran's book represents years of work at cross-cultural, musical understanding. This book is a major step forward in bringing an understanding of a non Western tradition to Western artists.

Written specifically for the Western reader, it provides, in simple form, basic knowledge on the technique and theory of South Indian drumming. General subject areas include: 1) the role of Mrdangam in South Indian music, 2) the technique of playing, 3) a brief theory related to the performance practice today, and 4) Mrdangam lessons in notation.

Specific chapter headings include: Mrdangam; The Function of the Two Heads in the Art of Drumming; Tala Theory; Solkattu; etc.

Along with Prof. Sankaran's book, a full length stereo LP will be released by A.R.C. Records. It will contain demonstrations of the Mrdangam lessons given in the book, including examples of solo composition and improvisation.


by **WALTER ZIMMERMAN**

This book, by the West German Broadcaster, is a series of insightful and enlightening conversations with major figures in North American Music carried out during 1975 and early 1976.

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PHILIP GLASS
JOAN LABARBARA
ALVIN LUCIER
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BIOFEEDBACK AND THE ARTS: RESULTS OF EARLY EXPERIMENTS

Edited by David Rosenboom

Director,
Laboratory of Experimental Aesthetics
and Associate Prof., Faculty of Fine Arts,
York University



BIOFEEDBACK AND THE ARTS:
results of early experiments

edited by david rosenboom

aesthetic research centre of canada

"Rosenboom and his collaborators are engaged in work that has profound implications for the creative arts. This wide ranging collection includes schematics and construction details for low-cost biofeedback instrumentation, elucidation of some of the problems and possibilities concerning live electronic music performance, and scores for "Brain Music for John and Yoko", etc."

Don Buchla
BUCHLA AND ASSOCIATES
in the Whole Earth Epilog.

A second, updated edition of this informative publication, covering work done by major artists and researchers in the field of biofeedback and the arts and neurological information processing related to aesthetic experience. This book contains articles on practical applications, how-to-do-it information about the electronics involved in work with biofeedback and the arts, research and theoretical modeling reports, philosophical articles, and a gallery of pieces, scores, and ideas. Some authors and artists represented include: David Rosenboom, Richard Teitelbaum, Alvin Lucier, Dr. Edgar E. Coons, Dr. Lloyd Gilden, Jacqueline Humbert, Barbara Mayfield, C. Mark Nunn, etc. This publication serves to fill an information gap that currently exists in this new and expanding field by providing useful information for those interested in engaging themselves in related projects and stimulating ideas for those interested in the concepts.

Pages: 154 Size: 8 1/2 x 11 Binding: Hardcover
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Sound Sculpture has been around in various, largely undocumented guises for several hundred years. However, this particular A.R.C. Record presents you with the incredibly diverse and mellifluous sounds of Sound Sculptures created by the international masters of the art during the last thirty years. The record becomes even more special, however, when it is realized that in each and every instance all the performing sculptures produce their sounds physically [naturally], without electronics, in real time.

Some of the master Sound Sculptors represented on this recording are: Stephan von Huene, David Jacobs, Francois and Bernard Baschet, Reinhold Peiper Marxhausen, and Harry Bertoia. The recording is an excellent companion to the book 'Sound Sculpture'.

The master tapes used in the recordings are DOLBY processed and remixed with state-of-the-art sophistication. A special insert is included in each album illustrating, with numerous photographs, the visual dynamics of the majority of performing sculptures.

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"...a spectacular launching, combining international significance with popular appeal... Here was a fusion of two principles: plasticity with magical sound."

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"SUITABLE FOR FRAMING"

(Two pianos and South Indian Mrdangam)

In 1972, J. B. Floyd and David Rosenboom began a unique collaboration which was to result in an improvisationally based music. This music grew from and utilized the extended musical materials of cyclical pattern styles and the music of gradual, slow changes [both of which had emerged in the mid to late sixties], as well as drawing inspiration from such masters of non-notated forms as Coltrane, Taylor, and Davis.

The results, which this record presents, are stunning explorations in forms of freedom, elucidating the relationship of structure to improvisation, as well as the overwhelmingly powerful constructions of many layered sound, made possible by this unique pairing of accomplished individuals, who superbly and sensitively complement each other's musical identity.

In addition, the activities of these musicians frequently expanded into numerous large and small groups, providing a new means in particular, for cross-cultural interface. This unique facet of their music is exemplified on this recording by their work with South Indian mrdangam master, Trichy Sankaran.

This collector's release, **SUITABLE FOR FRAMING**, is a live recording, the culmination of an extended, 1974-75 European and North American concert tour. It includes the titles: **19IV75** [Floyd-Rosenboom]; **Patterns for London** [Rosenboom]; and **Is Art Is** [Rosenboom]. The album jacket presents art work by the well known film maker/intermedia artist, George Manupelli. Art work—suitable for wall hanging—by Manupelli, along with the score for Rosenboom's **Is Art Is** are included as inserts with the album.

Recording processes used are highest, state-of-the-art, including Neuman and AKG microphones, 8 track 3M and Ampex tape machines, Audiotronics mixing board, DBX and Dolby noise reduction, and disc mastering by RCA Canada.

Price: \$5.75

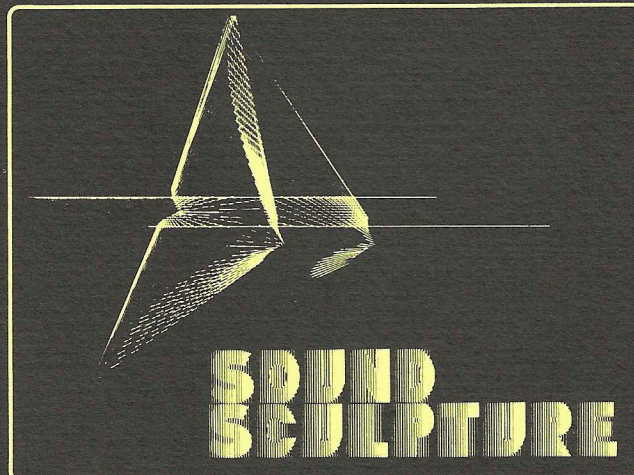
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SOUND SCULPTURE

Edited by John Grayson

This is the first major publication to deal completely with this new art form. It's a collection of over 30 articles and essays by an international cross section of Sound Sculptors who define and illustrate the various kinds of Sound Sculpture being created the world over. This definitive introduction to the art and history of Sound Sculpturing includes over 150 photos and drawings illustrating, for instance: how to build a Western Gamelan [Balinese 'orchestra']; examples of giant Environmental Sound Sculptures; Sound Sculpture created for a new 'people's music'; and so on. Articles by Harry Partch, Francois and Bernard Baschet, Stephan Von Huene; David Jacobs, John Chowning, Walter Wright, David Rothenberg, Lou Harrison, David Rosenboom, Bill Colvig, Corey Fischer, and R. Murray Schafer are just a few of the contributing artists.



Pages: 196 Size: 8½ x 11 Binding: Hardcover
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ENVIRONMENTS OF MUSICAL SCULPTURE YOU CAN BUILD

John Grayson, Ed.



This book shows you how to invent and build your own new musical instruments and sound sculptures using mainly the materials in your environment. Over 120 detailed drawings and photos show sample instruments made in this manner by people from all walks of life. In addition, there are over 70 pages of special 'music' which anyone can play on his newly invented musical instruments or musical sculptures. The book outlines a complete, non-exclusive, community and environmental approach to music making where pleasure, self-motivation, and inner satisfaction are the basic ingredients.

Pages: 154 Size: 8½ x 11 Binding: Hardcover
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J.E.E. THE JOURNAL OF EXPERIMENTAL AESTHETICS

Each issue of this occasional journal presents a series of original publications devoted entirely to expanded directions in Experimental Aesthetics, approached through a broad, interdisciplinary base. The Journal encompasses a diversity of areas in currently developing art systems and art forms with special emphasis placed on recent applied research in human information processing.

The Editorial Staff of the Journal of Experimental Aesthetics endeavors to provide in each issue both theoretical and practical information through a wide cross section of contributed papers submitted by authors active both internationally and nationally. As well, the Journal will occasionally provide, through special inserts, a window into the people and activities of the Aesthetic Research Centre of Canada.

The first issue, released in January 1976, contains:

META HODOS by James Tenney
University of California at Santa Cruz

A significant capsulization of Mr. Tenney's work in composition, structural linguistics, and generative languages for music.

BIOFEEDBACK WITH CEREBRAL EVOKED POTENTIALS AND PERCEPTUAL FINE TUNING IN HUMANS. by Christopher Mark Nunn
Laboratory of Experimental Aesthetics
York University

"Mr. Nunn's paper is a must for anyone interested in establishing functional biofeedback systems in electronic media studios as well as for those interested in the relevant background in physics, psychophysics, and psychology. It contains an excellent review of work done to date on the cognitive significance of changes in specific peaks of the auditory evoked response, a practical guide, including circuitry, for implementing a real time, evoked response peak detection and biofeedback system, along with designs for experimental paradigms."

(David Rosenboom)

WHEN THE VIRUS KILLS THE BODY AND IS BURIED WITH IT, THE VIRUS CAN BE SAID TO HAVE CUT ITS OWN THROAT: ON THE PROBLEMATIC OF TODAY'S MUSIC NOTATION.
by Robert Ashley
Mills College

"...Ashley's talk was a positive contribution."
(Cornelius Cardew in 'Stockhausen Serves Imperialism'.)

[Due to the unusual length of the Nunn article, the first issue has been limited to these articles.]

For a subscription to the Journal of Experimental Aesthetics, use the order form on the reverse side of this page.

This A.R.C. release presents for the first time anywhere the provocative sounds of BrainWave Music—music controlled and composed by the internal rhythms of the performers and composers. The LP contains major presentations by two pioneers in the fields of biofeedback and the arts, experimental aesthetics, and world music. One side is devoted to the work of each of the two composers.

Composer Richard Teitelbaum's work results from his long experience with interfacing diverse musical cultures and technologies—ancient and modern, eastern and western—and represents the breaking of new ground in this regard.

Composer David Rosenboom presents a new realization of his composition **PORTABLE GOLD AND PHILOSOPHERS' STONES** [1972], made especially for this record. It is a composition involving four live performers, whose brain signals are analyzed by a computer which maps the order it detects in the brain signals of the performers onto a sound construction, produced in real time, using compositional procedures. The performers, then, become part of a dynamic improvisation loop, allowing high degrees of precision and subtlety of communication to be achieved.

These recordings were realized in the Electronic Media Studios of York University and the Laboratory of Experimental Aesthetics and represent the highest in state-of-the-art audio excellence.

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PIECES: An Anthology

Michael Byron, Ed.

This unique collection is now in its second printing in a revised 'collector's' edition. *Pieces* introduces you to previously unpublished music in the tradition of the acclaimed series 'Soundings' and 'Source', by providing an outstanding cross section of current and vital music being written today. This collection of 30 compositions and essays includes works by Harold Budd, Frederic Rzewski, David Rosenboom, James Tenney, Richard Teitelbaum, Marion Brown, David Mahler, Peter Garland, and others.

"One of the most stimulating of recent anthologies. Gives one an overview of the continuing development of musical thought in english speaking America. It's exciting in selection and useful in many ways."

Lou Harrison

Pages: 160 Size: 8½ x 11 Binding: Perfect
Price: \$9.00 Order No.: ISBN 0-88985-003-8

